



colorado symphony
association affiliate

DYAO PRESENTS



To Dance and Dream

SUNDAY, APRIL 28, 2024 | 4:00 PM
CENTRAL PRESBYTERIAN CHURCH

STRING ENSEMBLE
CONSERVATORY ORCHESTRA

FEATURING THE
2024 CONCERTO COMPETITION WINNERS
AND A SPECIAL COLLABORATION WITH THE
DENVER CHILDREN'S CHOIR

DELLO JOIO | MONTI | POWELL | VIVALDI
AND MORE!

SUPPORTED BY



TO DANCE AND DREAM

DENVER YOUNG ARTISTS ORCHESTRA

DR. WILBUR LIN, MUSIC DIRECTOR

STRING ENSEMBLE

ROBERT STAHLY, CONDUCTOR

CONSERVATORY ORCHESTRA

DR. INGRID LARRAGOITY-MARTIN, CONDUCTOR

STRING ENSEMBLE

Organ Fugue in G Minor, (The "Little")

J. S. Bach
arr. Bob Cerulli

Concerto in G Minor, RV317, Op. 12, No. 1
I. Allegro

Antonio Vivaldi

BREANNA DUFFY, VIOLIN
23-24 STRING ENSEMBLE CONCERTO COMPETITION WINNER

Choreography:
Three Dances for String Orchestra

Norman Dello Joio

I. Allegro scherzando
II. Adagio, molto sostenuto
III. Allegro animato

Bluegrass Country

Carold Nunez

THERE WILL BE A BRIEF 15 MINUTE INTERMISSION

CONSERVATORY ORCHESTRA

Czárdás

Vittorio Monti

JOSEPH SANZO, VIOLIN
23-24 CONSERVATORY ORCHESTRA CONCERTO COMPETITION WINNER

Our Town

Aaron Copland

Hungarian Dance No. 5 in G Minor

Johannes Brahms

A Star is Born

Menken & Zippel
arr. Mercedes Campana

THE DENVER CHILDREN'S CHOIR THIN AIR SINGERS
MERCEDES CAMPANA, CONDUCTOR
FRANK VALDEZ, ACCOMPANIST

I Dream a World

Rosephanye Powell

FEATURING THE DENVER CHILDREN'S CHOIR
THIN AIR SINGERS

Baba Yetu

Christopher Tin
arr. Johnnie Vinson

FEATURING THE DENVER CHILDREN'S CHOIR
THIN AIR SINGERS

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni

J. S. Bach, arr. Carulli

Organ Fugue in G Minor, The "Little", BWV 578

Being only about four minutes in length (hence 'Little'), J.S. Bach's "Little" Fugue in g minor is a thumbnail primer on how fugues work. Begin by giving the first theme to one layer alone. Gradually, add other layers, each beginning with that first theme before moving on to other melodic material. One layer bustles while another sings, and yet another restates an idea previously presented in the other sections. All of it overlaps, so that different elements are closely intertwined. Bach composed this fugue for organ, though in the three centuries since he did so, it's been rearranged for various performing forces. Arranger Bob Carulli opted for string ensemble. Imagine a pipe organ if you wish. Nevertheless, the several sections of a string ensemble serve remarkably well for expressing Bach's creative vision.

J. S. Bach, arr. Carulli

"Pequeña" fuga en sol menor, BWV 578

Con sólo unos cuatro minutos de duración (de ahí lo de "Pequeña"), la "Pequeña" Fuga en sol menor de J.S. Bach es un manual básico sobre el funcionamiento de las fugas. Comience dando el primer tema a una sola capa. Gradualmente, añada otras capas, cada una comenzando con ese primer tema antes de pasar a otro material melódico. Una capa bulle mientras otra canta, y otra reafirma una idea presentada previamente en las otras secciones. Todo ello se superpone, de modo que los distintos elementos están estrechamente entrelazados. Bach compuso esta fuga para órgano, aunque en los tres siglos transcurridos desde que lo hizo, ha sido reajustada para diversas fuerzas interpretativas. El arreglista Bob Carulli optó por un conjunto de cuerda. Imagínese un órgano de tubos. Sin embargo, las diversas secciones de un conjunto de cuerda sirven muy bien para expresar la visión creativa de Bach.

Antonio Vivaldi

Concerto in g minor, op. 12, no. 1, RV 317 - I. Allegro

In 1729, a few years after his famed Four Seasons came to print, Vivaldi published another set of twelve violin concerti. Once more, he set out to showcase quick passagework for soloist and orchestra alike, together with songlike passages, especially in the central movements. From the first of the series, DYAO presents only the first movement Allegro. One finds restless energy, somewhat anxious in mood. For the soloist, rapid bow action is required, as well as a nimble touch on the fingerboard. With sudden interval jumps, often leaping upward or downward by an octave or more, there's no time for complacency on the part of the soloist: only for attending to each rapid-fire note.

Antonio Vivaldi

Concierto en sol menor, op. 12, no. 1, RV 317 - I. Allegro

En 1729, pocos años después de la publicación de sus famosas Cuatro estaciones, Vivaldi publicó otra serie de doce conciertos para violín. Una vez más, se propuso mostrar pasajes rápidos tanto para el solista como para la orquesta, junto con pasajes cancioneriles, especialmente en los movimientos centrales. Del primero de la serie, DYAO sólo presenta el primer movimiento Allegro. Encontramos una energía inquieta, un tanto ansiosa. Para el solista, se requiere una rápida acción del arco, así como un toque ágil en el diapasón. Con repentinos saltos de intervalo, a menudo hacia arriba o hacia abajo en una octava o más, no hay tiempo para la complacencia por parte del solista: sólo para prestar atención a cada nota rápida.

Norman Dello Joio

Choreography: Three Dances for String Orchestra (1972)

American composer Norman Dello Joio (1913 - 2008) composed this work on a commission from the American String Teacher's Association. The intent was to create something for relatively advanced young string players, something that would both challenge and celebrate their abilities, while also being satisfying as a performing and a listening experience. At that multifaceted goal, Dello Joio thoroughly succeeded. The first movement Allegro scherzando is lively, with short, nimble phrases, contrasted by others of more flowing nature. Reserved thoughtfulness arrives with the second movement Adagio molto sostenuto; at times a bit anxious, it includes a prominent solo violin spotlight. With the closing Allegro animato movement, all is quick and determined action, powering to a decisive conclusion.

Norman Dello Joio

Coreografía: Tres danzas para orquesta de cuerda (1972)

El compositor estadounidense Norman Dello Joio (1913 - 2008) compuso esta obra por encargo de la American String Teacher's Association. La intención era crear algo para jóvenes instrumentistas de cuerda relativamente avanzados, algo que fuera a la vez un reto y una celebración de sus habilidades, a la vez que una experiencia interpretativa y auditiva satisfactoria. El resultado supera expectativas para crear una obra extraordinaria. El primer movimiento Allegro scherzando es vivaz, con frases cortas y ágiles, contrastadas por otras de naturaleza más fluida. La reflexión reservada llega con el segundo movimiento Adagio molto sostenuto; a veces un poco ansioso, incluye un destacado protagonismo del violín solista. En el Allegro animato, que cierra el movimiento, todo es acción rápida y decidida, hasta llegar a una conclusión decisiva.

PROGRAM NOTES

*Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni*

Carold Nunez ***Bluegrass Country***

In *Bluegrass Country*, Texas-born composer and music educator Carold Nunez (1929 - 2015) brought together two sides of musical expression. The folk music energies of the title are placed in the more classical setting of a large string ensemble. Swooping pitch changes and scurrying fiddle-like lines appear against an almost song-like tune. Knowing that music students like to be part of the action, and not just watch their classmates have all the flashy material, Nuñez ensures that those spirited lines are shared around the ensemble. First violins do not have all the fun!

Carold Nunez ***Bluegrass Country***

En *Bluegrass Country*, la compositora y educadora musical tejana Carold Nunez (1929 - 2015) unió dos vertientes de expresión musical. La energía de la música folk del título se sitúa en el marco más clásico de un gran conjunto de cuerda. Los cambios de tono y las líneas de violín aparecen en una melodía casi canora. Sabiendo que a los estudiantes de música les gusta formar parte de la acción, y no sólo ver cómo sus compañeros tienen todo el material llamativo, Nuñez se asegura de que esas líneas llenas de espíritu se repartan por todo el conjunto. ¡Los primeros violines no tienen toda la diversión!

Johannes Brahms ***Hungarian Dance No. 5 in G Minor***

Inspired by a Hungarian colleague, German-born Johannes Brahms (1833 - 1897) crafted twenty-one Hungarian Dances for piano four-hands. Some he orchestrated himself; others were given orchestral form by other hands. However, each celebrates a vibrant culture that had intrigued a great compositional master. The fifth of Brahms' Hungarian Dances is in the style of a *czárdás*. An overall vibrant energy is, at times, punctuated by sudden tempo changes, a characteristic of the folk dance itself. Frequently, these slower passages use phrases from the main theme, though mellowed to the point of poignancy. Three splashy chords bring the effusive little piece to a close.

Johannes Brahms ***Danza húngara no. 5 en sol menor***

Inspirado por un colega húngaro, el alemán Johannes Brahms (1833-1897) compuso veintiuna Danzas húngaras para piano a cuatro manos. Algunas las orquestó él mismo; a otras les dieron forma orquestal otras manos. Sin embargo, cada una de ellas celebra una cultura vibrante que había intrigado a un gran maestro de la composición. La quinta de las Danzas húngaras de Brahms es de estilo *czárdás*. Una vibrante energía general es, en ocasiones, interrumpida por repentinos cambios de tempo, una característica de la propia danza folclórica. Con frecuencia, estos pasajes más lentos utilizan frases del tema principal, aunque suavizadas hasta el punto de resultar conmovedoras. Tres acordes salpicados ponen fin a esta efusiva pieza.

Aaron Copland ***Our Town***

First, there was Thornton Wilder's play *Our Town*, winning the Pulitzer Prize for drama in 1938. In 1940, a film version followed, for which Aaron Copland (1900 - 1990) composed the music. Knowing that film music often disappears when the film finishes its theatrical run, Copland decided to create from his score a free-standing orchestral piece for concert performance. Its long flowing phrases, somewhat expanded from the cinematic originals, have all the languid spirit of a quiet street in a small New England community: exactly the setting that Wilder had imagined for his very American stage drama. The orchestral form of *Our Town* premiered May 7, 1944, with the Boston Pops Orchestra, conducted by Leonard Bernstein.

Aaron Copland ***Our Town***

Primero fue la obra de teatro *Nuestra ciudad*, de Thornton Wilder, que ganó el Premio Pulitzer de teatro en 1938. En 1940 llegó la versión cinematográfica, para la que Aaron Copland (1900-1990) compuso la música. Sabiendo que la música de cine suele desaparecer cuando la película termina su andadura teatral, Copland decidió crear a partir de su partitura una pieza orquestal independiente para conciertos. Sus largas y fluidas frases, algo ampliadas a partir de los originales cinematográficos, tienen todo el espíritu lánguido de una tranquila calle de una pequeña comunidad de Nueva Inglaterra: exactamente el escenario que Wilder había imaginado para su drama escénico tan americano. La versión orquestal de *Our Town* se estrenó el 7 de mayo de 1944 con la Boston Pops Orchestra, dirigida por Leonard Bernstein.

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni

Vittorio Monti

Czárdás

Composer/conductor/violinist Vittorio Monti (1868 - 1922) was born in Naples, not in Budapest. Nonetheless, he shared the fascination that much of Europe had for Hungarian folk music, capturing it in what would become his most enthusiastically received composition. Dating from 1904, his *Czárdás* has all the flash and fervor that an actual Hungarian, such as Liszt, might have given it, though with possibly even more notes upon the page. Intending it for one of his own violin recitals, Monti had composed his *Czárdás* for violin and piano. In the years since he wrote it, the piece has been arranged for many other forces, though one does imagine that string instruments should remain part of the ensemble!

Vittorio Monti

Czárdás

El compositor, director de orquesta y violinista Vittorio Monti (1868-1922) nació en Nápoles, no en Budapest. Sin embargo, compartía la fascinación que gran parte de Europa sentía por la música folclórica húngara, y la plasmó en la que se convertiría en su composición recibida con mayor entusiasmo. Fechada en 1904, su *Czárdás* tiene todo el destello y el fervor que un húngaro de verdad, como Liszt, podría haberle dado, aunque posiblemente con aún más notas en la página. Destinado a uno de sus recitales de violín, Monti compuso su *Czárdás* para violín y piano. En los años transcurridos desde que la escribió, la pieza se ha adaptado a muchas otras formaciones, aunque uno se imagina que los instrumentos de cuerda deberían seguir formando parte del conjunto.

Rosephanye Powell

I Dream a World

A native of Alabama, African American composer Rosephanye Powell (b. 1962) pronounces her first name 'row-SEH-pha-nee', rhyming with that of the Greek goddess Persephone. She is a choral specialist who has often been inspired to set texts by Harlem Renaissance writer and activist Langston Hughes (1901 - 1967), not only feeling that his verses have musical potential, but also identifying with his poetic voice. Powell's *I Dream a World* sets Hughes' poem envisioning a better future. She gives sunny, optimistic colors to the text. Sections of the choir echo each other, not just ensuring that the text reaches the listener, but also that the message has time to seep into the soul. The poem's final stanza is repeated with increasing exuberance. Ultimately, restatements of the title reinforce Hughes' vision, one that Dr. Martin Luther King also found powerful.

Rosephanye Powell

Sueño un mundo

Natural de Alabama, la compositora afroamericana Rosephanye Powell (nacida en 1962) pronuncia su nombre de pila "row-SEH-pha-nee", que rima con el de la diosa griega Perséfone. Es una especialista coral que se ha inspirado a menudo para adaptar textos del escritor y activista del Renacimiento de Harlem Langston Hughes (1901 - 1967), no sólo por sentir que sus versos tienen potencial musical, sino también por identificarse con su voz poética. *I Dream a World*, de Powell, ambienta el poema de Hughes imaginando un futuro mejor. Da al texto colores soleados y optimistas. Las secciones del coro se hacen eco unas a otras, no sólo asegurando que el texto llegue al oyente, sino también que el mensaje tenga tiempo de calar en el alma. La última estrofa del poema se repite con creciente exuberancia. En última instancia, las repeticiones del título refuerzan la visión de Hughes, que el Dr. Martin Luther King también consideró poderosa.

Christopher Tin, arr. Vinson

Baba Yetu

If film music can make its way into the concert hall, why not video game music? Especially a tune that sets the Lord's Prayer in Swahili (hence *Baba Yetu*), and in 2011, won the Grammy Award for Best Instrumental Arrangement Accompanying Vocalists. The video game is *Civilization IV* (2005), the music is by Christopher Tin (b. 1976): American-born of Asian immigrant parents. This compellingly rapturous work is scored for soloist, chorus, and instrumental ensemble, all accompanied by African percussion. One finds much interchange between the voices, but also with the instrumental ensemble, which often restates phrases between verses of the text. Whatever one's personal faith, *Baba Yetu* feels buoyant and enthusiastic, as vibrant as a brilliant sunrise. It seems the perfect finale to this DYAO program "To Dance and Dream."

Christopher Tin, arr. Vinson

Baba Yetu

Si la música de cine puede llegar a la sala de conciertos, ¿por qué no la de los videojuegos? Sobre todo una melodía que pone el Padre Nuestro en swahili (de ahí *Baba Yetu*) y que, en 2011, ganó el Premio Grammy al Mejor Arreglo Instrumental de Acompañamiento a Vocalistas. El videojuego es *Civilization IV* (2005), la música es de Christopher Tin (n. 1976): Nacido en Estados Unidos de padres inmigrantes asiáticos. Esta cautivadora obra está escrita para solista, coro y conjunto instrumental, todos ellos acompañados por percusión africana. Hay mucho intercambio entre las voces, pero también con el conjunto instrumental, que a menudo repite frases entre versos del texto. Sea cual sea la fe personal de cada uno, *Baba Yetu* se siente boyante y entusiasta, tan vibrante como un brillante amanecer. Parece el broche perfecto para este programa de DYAO "Bailar y soñar".

ABOUT THE GUEST ARTISTS



Denver Children's Choir

The Denver Children's Choir provides in-school and after-school choral programs in select schools and community-based settings throughout Denver to children ages 7-18 of diverse cultural and socio-economic backgrounds with opportunities for singers to perform at local schools, in concert halls, for organizations, and at cultural events each season.

The Denver Children's Choir Mission: "To inspire and unite children from diverse backgrounds by fostering harmony in music and in life." The Denver Children's Choir was created to address disparities in access to quality music education and cross-cultural connections for Denver youth, especially in neighborhoods with high percentages of low-income families. The Choir brings children together from all backgrounds to connect with one another, explore a variety of cultural perspectives, and engage with the community through musical performances and collaborations.

The DCC is proud to bring a variety of cultural perspectives to the community through music and bring children together in harmony. The ensemble you will hear tonight is our mature soprano/alto/tenor/bass ensemble, Thin Air. These singers prepare challenging repertoire with precision and musicality. They offer a wide range of repertoire including classical, contemporary, folk, and world music. Enjoy!

Meet the Music Director

Lisa Cameron has been instrumental to the growth of the Denver Children's Choir (DCC) for 26 years and is currently the conductor for the Premier Ensembles: Altitude, Fourteeners, Mountain Aires, and Thin Air. She oversees the DCC's Neighborhood Choir Program and is involved in setting up school choirs in under-served neighborhoods. Her primary responsibilities include fulfilling the Choir's mission of outreach to the community, and ensuring musical excellence, multiculturalism, diversity, and a nurturing environment. Ms. Cameron received a Bachelor of Music degree from Iowa State University and a Master of Music Education degree with an emphasis in Children's and Adolescent Voices from Northwestern University. She was chosen to lead the South Dakota Elementary Honor Choir in 2018 and the Delaware Children's Honor Choir in 2014. She recently conducted the mixed high school ensemble for Denver Public School's "CityWide Honor Choir" program. She enjoys traveling, walking her dogs, spending time with her grandchildren, and doing puzzles.



Denver Children's Choir Thin Air Singers

Quinn Abreu
Silas Arora
Mara Baldwin
Tyler Beckman
Ainsley Bergstrand
Zachary Brady
Neelima Byreddy
Triveni Byreddy
Ella Capell
Langston Collins

Cora Davis
Emmy Dawson
Nico Delavan
Kenley Ellis
Ella Flint
Jack Flint
Abril Franco
Dez Graham-Aden
Eli Hawkins
Anna Hemphill

Maddie Judd
Mara Linart
Myeisha Mack
Shira Merenstein
NiaMani Mills
Cameron Mitchell
Talitha Mitchell
Clara Nogales
Quinn Ochsenbein
Isabelle Pierre

Koa Porter
Niko Pressley
Eleanor Rice
Aden Sampson
Shelby Sams
Lindsay Sieja
Zoe Spencer
Brayden Winters

ABOUT THE CONCERTO WINNERS

DYAO is grateful to the legacy of Young Musicians Foundation in Colorado to provide honorariums for continued musical development and performance opportunities for our concerto competition winners each year.

Breanna Duffy

Breanna is 12 years old and has been playing the violin since age 4. She is currently attending Noteworthy School of Strings. She has played in the String Ensemble of The Denver Young Artist Orchestra of 2022-2023 and was the Concert Master for multiple concerts.

Recently, she attended the Suzuki Association of Colorado event where she performed the Master Class. Aside from her passion in music she is also passionate about art, specifically in drawing anime and always tells her stories in her drawings. She was influenced by manga anime. In her spare time, she enjoys gaming online on her VR and Nintendo Switch. She will be joining the Colorado Suzuki Institute Camp this Summer to explore and gain more experience and the opportunity to deepen her skills.



Joseph Sanso

Joseph Sanso, thirteen, is at Bradford Middle School in Littleton, Colorado. He started playing the violin when he was 4 years old. He is currently studying violin with Heather Gruis. In addition to his classical music repertoire, he started learning fiddle music with Christopher Luther.

His musical journey includes winning first prizes at the American Protégé International Music competition at Carnegie Hall in October 2023 and the Colorado State Competition held by the Music Teachers National Association (MTNA) in November 2023.

Joseph served as a concertmaster in the DYAO Conservatory Orchestra in 2022 and is excited to have won the concerto competition for Conservatory this season. Joseph is currently actively engaged in his school orchestra, and he served as concertmaster with the Colorado Jeffco Honor Orchestra this year. Joseph has participated in masterclasses for violin performance at Indiana University Jacobs School of Music in the summer of 2023.



Besides playing violin, Joseph is equally dedicated to sports. He plays competitive soccer with the Colorado Rush soccer club. Joe loves to learn languages. He speaks fluent Russian and started to learn Spanish. Joseph's commitment extends to community service as he plays violin for the Russian community in Kavod senior assistance living. He has played violin for MiCasa- a South American nonprofit organization and the American veteran group in Littleton, CO. You may also catch him playing at Pearl Street in Boulder on warm sunny days.

Joe loves to play violin for people. He is passionate about traveling and playing for people. When he travels, he plays at many famous landmarks. In Saint Petersburg, Russia, he played in parks and palaces. In Paris, he played at the Eiffel Tower. In London, he played with a group of street musicians, at the gates of Buckingham Palace, and Big Ben. Joe had the honor of meeting and playing for one of his favorite musicians, Augustin Hadelich, who made an indelible impression on him, and his dream is to become a solo performer.

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CONSERVATORY ORCHESTRA

Violin I

Leo Kim, concertmaster
Joseph Sanso,
asst. concertmaster
Noa Yang
Annabelle Montano
Sabine Han
Aaron Liu
Judah Ogrinz
Veronica Derugo
Samantha Hahn
Emerson Ostrom
Sylvia Yu
Chloe Lee
Roa Lee

Violin II

Emberlyse Vidal, principal
Olivia Lee, asst. principal
Asher Robbins
Josie Maes Farone
Ethan Duong
Caleb Schleiger
Jack Bruff
Isabella Li
Mina Margittai
Kate Taylor
Hanbei Bao
Johnson Hsieh
Akshaj Adimulam
Pranav Ramesh
Christine Chang-Nunley

Viola

Sam Schwecke, principal
Becky Gao, asst. principal
Jonathan Steen
Jocelyn Gafner
Lily Sefton
Isabel Baitis
Emma Dummett

Cello

Kate Young, principal
Serene Park, asst. principal
Marieli Martinez
Charlie Fleischer
Linn Poston
Eden Hagerman
Allison Lee
Taryn Limke
Caroline Montano
Gabriel Teller
Phoebe Han
Simon Harrison
Emmanuel Kitombole
Roni Lee

Double Bass

Brendan Sherrill, principal
Xavier Vigil, asst. principal
Abbey Elenowitz
Jo Pierce

Flute

Yunah Kim
Brooklyn-Marie Lucero
Joseph Poole

Oboe

Christopher Brady
Georgia Feichtner
Katelyn Jaster

Clarinet

Guillermo Sotillo-Castillo
Caitlin Dong *

Bassoon

Bryce Davis
Max Gair

Horn

Sophie Connolly
Xavier Larson
Luis Romero
Sydney Seybold

Trumpet

Jack Eikenberry
Joseph Mundt
Dante Osuna
Samuel Rieger

Trombone

Samuel Von Tersch
Nathan Smith +

Tuba

Ian Bolinger

Percussion

Lincoln Ward
Gabby Overholt *
Cameron Davison +
Kelly Waltrip +

* Denotes DYAO Peer Mentor
+ Denotes Substitute Musician

STRING ENSEMBLE

Violin I

Fiona Jeong,
concertmaster
Rui Guo,
asst. concertmaster
Isa Roh
Alex Oh
Mariko Clark
Connor McCord
Xuanyu Zhang

Cello

Ellie Choi, principal
Lynn Yoon, asst. principal
Zachary Schleiger
Kevin Cho
Leena Ghosh
Addy Kail
Ben Larson

Violin II

Giana Wu,
principal
Gavin Schleiger,
asst. principal
Jillian Kniep
Andrew Chang
Aurora McCord
Ella Ludwick
Ana Sofía Márquez
Keira Dockery
Dot Hart
Abby Larson

Double Bass

Dante Osuna *
Josh Kail +

Violin III

Hannah Shea,
principal
Andrew Liu,
asst. principal
Jiwon Jang
Anais Briotet
Luka Jovanovic
Camila Figueroa Gomez
Giana Mosher
Addison Wang
Anthony McCush

* Denotes DYAO Peer Mentor
+ Denotes Substitute Musician

DENVER CHILDREN'S CHOIR *Presents...*
HARMONY OF CHILDREN:
STORY TIME!
ALL CHOIR CONCERT
SATURDAY, MAY 4, 2024
at 4:00 pm
UNIVERSITY OF DENVER
NEWMAN CENTER
FOR THE PERFORMING ARTS
JUNE SWANER GATES CONCERT HALL



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DENVER CHILDREN'S CHOIR
www.DenverChildrensChoir.org

SENIOR SPOTLIGHT

Josie Maes Farone

Josie is excited to attend Colorado State University to study Environmental Biology. "DYAO has given me the opportunity to grow as a musician, play beautiful music, and connect with other young musicians; it has been an amazing experience!"

Katelyn Jaster

Katelyn plans to attend either Valparaiso University or Luther College this fall to study Biology and Oboe Performance. "DYAO has given me a space to learn beautiful music alongside amazing musicians that I would normally not get to work with regularly. I have learned so much from this amazing experience, and I am so thankful for the opportunity to be a part of this orchestra."

Jo Pierce

Jo will be attending the University of Denver this fall. "DYAO has meant a lot to me. I've been in it for three years now and it's a big part of my life. It's definitely helped me grow as a musician and prepare me for playing music once I'm out of high school. Getting to play in a full orchestra is such a fun and unique experience that I've been blessed to be able to have. It's boosted my confidence as a player, letting me play better and stronger."

Samuel Rieger

Sam is headed to Colorado School of Mines with an interest in studying electrical engineering. "DYAO has been a nice to play with a group of musicians who care about the music, and having the direction and mentorship to achieve a high level of performance with our group."

Sam Schwecke

Sam will be studying Mathematics at Tampere University this fall. "Playing in DYAO has been the most significant musical growth period of my life and the program has taught me the most about music out of any orchestra I've been in."

Jonathan Steen

Jonathan will be attending Grove City College in Pennsylvania this fall to major in Political Science and Economics. "DYAO as been a place for me to grow. I still have a long way to go; my music theory knowledge isn't as good as I would like and I certainly need to practice more. That being said Dr. LM has pushed me to become a better student, a better musician, and a better person. When I joined DYAO I was late almost every week and that was not isolated to just DYAO; I was late to everything. After being spoken to by Dr. LM, I have been late to one practice, and it was because of traffic. I am so grateful to Rachael DeLange for her outstanding leadership and never ceasing positive attitude, keeping everything running smoothly and seamlessly even when you can tell everything is going wrong. Thank you to DYAO for such an amazing two years and the opportunities that it afforded me."

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